

**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

February 17, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Here I am on my way back to New York and I have not even thanked you for the delightful evening that I spent with you. Herewith, my grateful thanks. The folk art show was most interesting, and I hope that you will send down the wood and mica weathervane and the watercolor of the family on approval. And although we do not glory in the name of Virgin, I hope that you will consider the possibility of sending the Shaker inspirational drawing if you decide to sell it. (At the East Side Antiques Show I spotted what looked like a fabulous Shaker picture. As I charged toward it I saw that it was Mr. Saalberg's silk screen print of one of the Andrews' pictures - I should have known better!)

I shall be in town from the 25th to the 28th and I shall look forward to seeing you there if this can be arranged.

With best good wishes and my thanks.

Sincerely yours,

*Mary Black*

Mary C. Black, Curator  
(Mrs. Richard Black)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is accurate as of the date of sale.

February 17, 1959

Mr. Edwin C. Wilson  
3122 P Street N.W.  
Washington, D. C.

Dear Mr. Wilson:

I am so sorry that my surprise did not go through earlier. When I referred to the two photographs, I ~~realized~~ that in black and white the Marin reproductions give very little suggestion of the actual sensation of the paintings and decided to substitute a picture for the pastel and sent both of the paintings to you for consideration. These should reach you within the next few days.

There is no hurry about a decision and you may take your time trying both in conjunction with your collection.

Hereafter I shall take it upon myself to write you in advance of an exhibition so that you may have the privilege of an early selection.

My best regards.

Sincerely yours,

EGM:ph

to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that the information be published 60 years after the date of sale.



February 17, 1969

Miss Louisa Dresser, Curator  
Worcester Art Museum  
65 Salisbury Street  
Worcester, Massachusetts

Dear Miss Dresser:

After much Sturm und Drang, Stuart Davis finally located one of the two drawings in which you were interested — that of James Joyce, reproduced in Vol. 72, No. 6, of The Dial. This will be available for your exhibition and as soon as I receive a blank from you it will be filled out with the information requested.

Stuart is still hunting for the other drawing and if he should locate it you will be notified promptly.

The other blanks were enclosed in another letter to Mr. Rich.

If the Stravinsky drawing is not located, can you make a large photostat for your exhibition? This should serve the purpose as the original was in black and white and would reproduce in that medium fairly well — or, an alternate, could be blown up to original size in a photograph.

Let me know if there is anything else that we can do to be of assistance.

Sincerely yours,

RCH:pb

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

הנהלת החסותרות הציונית • the executive of the ZIONIST ORGANISATION



בית הנכות הלאומי בצלאל  
the BEZALEL NATIONAL MUSEUM

פ.ד.ח. 398 • ת.ד. 1 • ירושלים, ישראל • phone: 5652 • טל. 1010

Jerusalem, February 18th, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York City  
U.S.A.

Dear Mrs. Halpert,

We take pleasure in informing you that we despatched to you today, by surface mail, the following publications of our Museum :

A Treasury of Palestinian Coins  
Views and Visions of the Holy Land  
9 Generations of American Painting  
Selected Acquisitions 1946-1956  
Israel Watercolours, Drawings and Graphics  
Old Master Drawings  
Pascin  
Ceramic Art of Iran  
Expressionism  
12 Artists

In the future, we shall send you all our catalogues regularly.

Sincerely yours,

Lola Sleptsoff  
Secretary to Mr. K. Katz

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# THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, NEVINS 8-5040

CABLE ADDRESS, BROOKMUSE

February 18, 1959

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York City.

Dear Edith:

I wonder if you could send over the Stuart Davis "Famous  
Firsts", offered at \$6,500. less 10% to the Brooklyn  
Museum on approval.

With best wishes,

Sincerely yours,

*Jack*

John Gordon, Curator  
Paintings and Sculpture

JG:f

*Sent Mrs. M. 9*

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*The Congregation Emanu-El  
Arguello Boulevard and Lake Street  
San Francisco*

February 18, 1959

Mrs. Edith Halpert  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I have just received a reply from Mr. Ben Shahn to a letter I wrote him several weeks ago. He suggested that I contact you regarding an exhibit of his work at Temple Emanu-El in San Francisco. In my letter to Mr. Shahn, I suggested that we try primarily for a show of drawings and original prints in order to keep down the cost of transportation, with perhaps two or three paintings included. It seems to me that any of the following series (complete, if possible) would be very desirable:

Minds in Shadow  
Fear Begins at Forty  
The World of Sholom Aleichem  
Alphabet of Creation

Of course, I would be very grateful for any other suggestions you could make along these lines.

I am enclosing two photographs taken while we had an exhibit of the work of Pissarro and Chagall on loan to us from collectors and from a museum in the Bay Area. They will give you an idea of the type of facilities we have available. There are eleven built-in cases, locked and very well lighted. The Temple itself is one of the outstanding architectural landmarks of San Francisco. So, you see Mr. Shahn's work would be in good company.

I would like to plan the exhibit for the months of August, September and October; however, if this is not possible, a later date could be arranged.

Thank you for your prompt reply to my anxious letter.

Very truly yours,

*Lilly Weil Jaffe*

Lilly Weil Jaffe  
Curator: Temple Emanu-El Museum

LWJ/es

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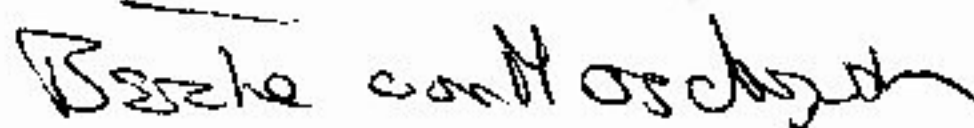
February 18, 1959

Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Sirs:

Would you please send as soon as possible  
Ben Shan's Calibanes.  
Thank you very much.

Sincerely yours,



Bertha von Moschzisker  
Director

BvM/ee

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 20 years after the death of the artist or purchaser.

Aaron Richmond  
CONCERT DIRECTION



143 Newbury St.  
Boston 16, Mass.

February 18, 1959

Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

Thank you so much for your gracious letter of the 6th. I had hoped to write you before this, but my plans were not definite enough.

As matters stand now, I will be at your gallery this coming Friday, the 20th, about noon--IF flight conditions warrant. I am making this special trip with the hopes that you will be free at that time, and with the further hope that there are still some very good Marin watercolors available--and that I can afford them!

One.

Sincerely yours,

(Mrs. Aaron Richmond)

Home address:

129 Dean Rd., Brookline, Mass.

Prior to public sale information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 19, 1959

Mr. Henry Kahn  
1247 Commonwealth Avenue  
Boston, Massachusetts

Dear Mr. Kahn:

In response to your inquiry of February 17th I am sorry to tell you that several years ago we discontinued the practice of adding any new artists to our roster and decided to limit our activities to concentration upon the work of those whose names are printed below.

Since there are, however, so very many galleries that are always interested in seeing and taking on the work of new artists, I am sure you will have no difficulty in finding a satisfactory association.

Sincerely yours,

EGH:ph

note to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Rome, February 19, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

I thank you very much for your kind reply.  
Your informations are precious to me.

Excuse me for being so insistentlly annoying:  
there were catalogues of all exhibitions you  
wrote me a list of? For the chronology your  
informations are exhaustive, but for the biblio-  
graphy I need the precise titles. For instance:  
The Downtown Gallery, Original Drawings for "The  
Shape of Content" and "The Sorrows of Priapus",  
November 1957. The title of the catalogue (if  
there was one) was: Original Drawings of Ben  
Shahn for "The Shape of Content" and "The Sorrows"  
of Priapus", or just : Ben Shahn, Original  
Drawings ? The date of the exhibition was 1-30  
November, or it took place during the month of  
November and you don't remember in which days?

I know that these questions sound ridiculous,  
but I have to try, if possible, not to be  
approximative with these informations.

Apart I copy your list. Will you be so kind  
to write on it and send me back the exact titles  
of the eventual catalogues? If you cannot give  
me an answer about those exhibitions which did  
not take place in the Downtown Gallery, I shall  
try to find out by myself, writing to the Galleries  
and Universities which organized the exhibition.  
But in that case (and only in that case), I need

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the complete addresses of the places where the exhibitions were held (for example: Landau Gallery, Los Angeles, what Street?).

Do you please know anything about exhibitions of Ben Shahn's works in Holland in '45, and in Czecho-Slovakia in '47?

Mr. William Golden Art Director of the Columbia Broadcasting System, did not reply my questions about the publication date of the booklet "Mind in the Shadow" illustrated by Shahn. Mr. Shahn does not remember. Maybe you know it?

With warmest greetings and sincere gratitude  
yours very truly

*Mirella Bentivoglio*

(Mirella Bentivoglio  
Via Archimede 139  
Roma)

Calkins

14W49

Dear Editor,

Fortune is giving  
a farewell party, as to speak, for me  
on February 25th, from five to  
seven or thereabouts. It is to be  
in the Reception Center of the  
Time & Life Building; you know,



just off the lobby.

It would give me very great pleasure to see you there.

And I count on that dinner we've talked of for years - surely there will be a time convenient for both of us before too long.

Affectionately,

February 19th. [1954]

Deborah



February 19, 1956

Mr. Charles Daniel  
172 Myrtle Boulevard  
Larchmont, N. Y.

Dear Mr. Daniel:

I am sorry that I did not have the opportunity of talking with you during your recent visit, but I knew that you were very well taken care of by John Marin, Jr., as were the clients whom you accompanied.

When John mentioned your request for a commission on sales made to Mr. Simon, I agreed to the arrangement immediately, despite the fact that this gallery has always had the firm policy of limiting commissions only to functioning art galleries if and when they borrowed paintings for exhibition or to show to specific clients in their own quarters. Robert McIntyre was among the few with whom we worked on a 10% commission basis for his services but all this ended about 1955 when our stock was beginning to grow more and more limited. The other exception, of course, is the museum, which gets 10% discount on all purchases as public institutions.

However, both John and I felt very agreeable to the plan in your case for several reasons — among them our feeling regarding your early contributions to American art and the artists. Thus the decision was made at that time to allow the 10% commission to you although Mr. Hagedorn had already visited the gallery a number of times and had a picture sent to him for consideration and all the others naturally had been at the gallery since we are sole representatives for the artists on our roster, all of whom are very well known throughout the country by museums, collectors, and novices.

Subsequently, however, John mentioned that you asked for a commission of 15% which is completely beyond our scope. As I mentioned before, we shall be very happy to allow the 10% I discussed with John prior to your second call and we are prepared to send you the corresponding amount as soon as Messrs. Simon and Hagedorn make payment — and if Dr. Paul Friedman makes a decision regarding an acquisition of a Marin painting. His previous choices, as of last week, were returned.

I sincerely hope that you will find the arrangement satisfactory and we thank you for your cooperation.

Cordially yours,

ECB:ph

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2/19/59

Dear Mrs. Halpert,

Enclosed is my check for \$200 to cover the balance due on the picture. I returned one transparency to you, but if you don't mind, I will keep the other, as I love to look at it. I have it over my bedroom lamp shade. You see, it will be another before I can uncrate the painting itself, as again I am moving, in June. However, that move will be my last, as we bought a house.

All best regards. I am thrilled with this one and so glad I made the change. Thank you for your forbearance.

Sincerely,

Betty Freeman

February 19, 1939

Mr. Edward J. Gallagher, Jr.  
2501 Edner Road  
Baltimore 16, Maryland

Dear Ed:

Thank you for your very nice letter. We certainly miss you and I am delighted that you still have us in mind.

Immediately upon receipt of your letter I answered or rather I wrote to Mr. Sawyer. A copy of my letter is enclosed.

I hope that you will not miss this current exhibition because there are so many "new" paintings on view, many of which have never been exhibited or were exhibited thirty to forty years ago. Besides, it is always a pleasure to see you.

My best regards.

Sincerely yours,

EGH:ph  
Enclosure

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GRAPHISCHE SAMMLUNG

ALBERTINA

WIEN I. AUGUSTINERBASTEI 6

Wien, 19. Februar 1959.

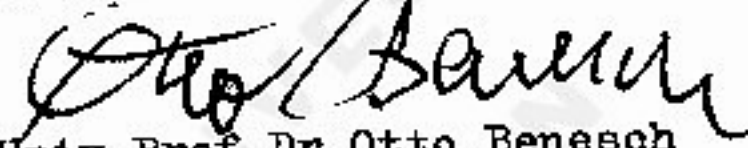
The  
Downtown Gallery  
New York

Sehr geehrte Herren,

In dem Werk von James Thrall Soby über BEN SHAWN, New York 1957, finde ich als Nr.69 reproduziert "Mine Building", 1956, einen in Seidensiebtechnik durchgeführten Druck. Laut Angabe des Katalogs ist dieser Druck von Ihnen verlegt worden. Wir bitten Sie, der Albertina ein Exemplar des Druckes zu liefern. Rechnung bitte 2-fach.

Mit dem Ausdruck vorzüglicher Hochachtung

der Direktor der Albertina:

  
Univ.Prof.Dr.Otto Benesch

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February 19, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32E. 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

Enclosed is the letter of authorization for the Ben Shahn painting.

The service entrance to the building Mr. Green lives in is on 81st Street, just off Central Park West. The superintendant sits right at the door, and your man can show him the letter of authorization then, and would he kindly give it to him to keep.

As I said, I believe the painting is hanging in the hallway, on the right wall.

Sincerely,

*Lucy Barry*

Lucy Barry  
Secretary to  
Adolph Green

cc: Adolph Green  
Beverly Hills Hotel  
Beverly Hills, Cal.



February 10, 1950

Miss Bee S. Heiles  
843 Carteret Avenue  
Trenton 8, New Jersey

Dear Miss Heiles:

Thank you for your letter and the enclosure. I called you twice yesterday afternoon shortly after your letter reached me but your wire was busy in both instances and I did not have any further opportunity.

It is impossible for me to get to Trenton and I should be glad to pay the transportation charges if you would send me the Homer, Pippin, Ailston, and Dickinson, together with the prices you have in mind. On the other hand, if another dealer is bidding on these pictures, I would prefer not to be competitive. I have always avoided such transactions and have therefore had very happy experiences and excellent relationships with those from whom I purchase.

Will you please let me know whether you care to follow out my first suggestion. I shall give you a prompt reply and prompt payment now that I am not going off on any prolonged trip.

Again, thanks for your consideration.

Sincerely yours,

EGH:pb

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February 19, 1959

Mr. Patrick Phillips  
Leicester Galleries  
Leicester Square  
London W.C.2, England

Dear Mr. Phillips:

Mr. Ben Shahn has just forwarded a letter to me which was mailed from London to the artist on February 9th. I cannot make out the signature but the address is 32 Norton Road, Raystater, London W2. I could not reach Shahn on the telephone but if I do I shall add it as a postscript.

In any event, there is reference to the fact that you were disappointed because no word had reached you from us regarding a proposed exhibition of Shahn's work to be held at the Leicester Galleries. Unfortunately, I had no knowledge of such plans and naturally made no provisions for the exhibition. As a matter of fact, I do not know just what the exhibition was to comprise and am therefore writing to ascertain exactly what you had in mind.

Naturally we shall be very glad to cooperate with you and if it is a matter of drawings and graphics there will be no very serious problem. Insofar as paintings are concerned, we have at the moment exactly three available for sale and only so because they have not been shown to anyone as we are holding these for our forthcoming exhibition at these galleries which we are opening on March 3rd. A catalogue will be sent to you and you will note that all the other paintings were borrowed for this occasion.

I should be most grateful if you would write to me expressing your wishes in connection with the Ben Shahn one-man show, indicating what you have in mind and how many drawings and prints you would require, when, et cetera. Also, would you let me know what arrangements you make for packing, transportation, and insurance.

Your prompt reply will be greatly appreciated. I am sure it will be a pleasure to work with you.

Sincerely yours,

EGH:ph  
Copy to Mr. Ben Shahn

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February 12, 1939

Dr. Abraham Melamed  
1107 East Lilac Lane  
Milwaukee 17, Wisconsin

Dear Dr. Melamed:

I regret that I did not mention in my previous letter that we concentrate entirely on American art and therefore would have neither French cubist nor German expressionist paintings. However, for a special exhibition we organized a few months ago, we assembled Weber paintings dating back as early as 1907 and naturally had in this exhibition Weber's early experiments many of which antedated the European artists. A catalogue is enclosed. None of the early paintings were for sale during the show but subsequently Weber agreed to release several for museum purchase only, including No. 11, dated 1914, which is to be presented, by the purchaser, to the Milwaukee Art Institute. A large majority of the paintings released have already been sold but we have in our possession No. 5, priced at \$5000. The information is listed on the reverse side of the photograph which I am sending along.

We have only three Kuniyoshi paintings for sale. The titles and prices are listed below, together with the media and measurements. If you would like photographs, please let me know.

- Kuniyoshi - PHOTOGRAPH WITH PEACHES ON CHAIR - Oil - 1938 \$4000.  
36 x 50
- FESTIVITIES ENDED - Oil - 1947 \$7500.  
70 x 40
- NEAR COLORADO SPRINGS - Cassin - 1941 \$1500.  
19½ x 11½

Sincerely yours,

EGH:ph  
Enclosures (2)

*Julius Cassin*

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February 19, 1950

Mr. Edward H. Dwight, Director  
Milwaukee Art Center  
750 North Lincoln Memorial Drive  
Milwaukee 2, Wisconsin

Dear Mr. Dwight:

Just as a point of information, can you give me the lowdown on Dr. Abraham Melamed of 1107 East Lilac Lane, Milwaukee 17? This gent has sent me a barrage of letters asking for cubist and German expressionist paintings. Before I start sending him photographs of the non-pictures of the type which seem to interest him also, I should very much like to know whether it is worth my while to carry on so lengthy a correspondence with him.

I hate to turn you into a G-man but should appreciate whatever information you can give me.

When do you plan to be in New York? It is always so nice to see you.

Sincerely yours,

ESH:pb

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February 19, 1959

Mr. Perry Rathbone, Director  
Museum of Fine Arts  
Boston 15, Massachusetts

Dear Mr. Rathbone:

May I express my thanks for your forbearance and your kindness in having the dates added to the exhibition labels in the Dove show. I did not mean to be critical but both William Lane and I felt the need of this addition and by chance met Mr. Mayham.

Actually, we were tremendously impressed with the installation. The paintings were hung with excellent taste and understanding of Dove's work as evidenced by the interesting juxtapositions and I am writing to express my thanks.

I hope that you have enjoyed the show and that at some time in the future the Museum of Fine Arts in Boston will add a painting by Arthur Dove to its growing collection. I hope, too, that you will find time to see the Marin show of paintings dating from 1888 to 1919 — exactly at mid-career — and including a number of paintings not exhibited prior to this occasion. These will be on view until February 28. It will be so nice to see you.

My best regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 19, 1959

Mrs. Mary Rosbling  
28 West State Street  
Trenton, New Jersey

Dear Mrs. Rosblings:

Thank you for your note and the enclosed check. A receipted invoice is now enclosed.

You will note that we used your New Jersey address to avoid the New York City sales tax. Since our books are checked now and then in connection with the tax, may I suggest that we pick up the painting at your New York City apartment whenever it is convenient for you and ship it to Trenton. I knew that you can well understand our position in the matter.

Many thanks for your cooperation.

May I take this occasion to invite you to the private opening planned for the Ben Shahn exhibition opening officially on March third. The opening party, however, will be on Monday the second and we shall look forward to seeing you that afternoon from five to seven o'clock. I look forward to your visit.

Sincerely yours,

EGH:pb  
Enclosure

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February 19, 1959

Mr. Charles J. Rosenbloom  
521 Union Trust Building  
Pittsburgh 19, Pennsylvania

Dear Mr. Rosenbloom:

Thank you for your letter and the enclosed check. I am delighted that you are happy with this painting.

Also, I am very glad that the GIRL WITH BIRD is now appropriately repaired and is en route to you. This is truly one of the outstanding examples of its kind and I hope that you will enjoy all three purchases for a long, long time.

My best regards.

Sincerely yours,

EGH:ph

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POL  
✓  
February 18, 1959

Mr. Kenneth Sawyer  
Brecklandville  
Maryland

Dear Mr. Sawyer:

I have just received a note from my good friend Edward Gallagher suggesting that I write to you and send you what information we have available on the late John Marin.

A catalogue of his current exhibition is enclosed. You will note that we have limited ourselves to the first half of his career — from 1888 to 1919. The publicity release is enclosed also as it explains more fully our intentions.

Under separate cover I am sending you a copy of the catalogue issued in connection with the Marin Memorial Exhibition which opened at U.C.L.A. and traveled to the Cleveland Museum, Minneapolis Institute of Arts, Boston Museum of Fine Arts, the Phillips Gallery, and the San Francisco Museum during the year of 1955. In this catalogue you will find an excellent bibliography limited to major works on John Marin — together with several introductory articles and foreword. If there is any additional information you require, won't you please let me know.

I am delighted that you expressed a special interest in the work of Marin and hold him in such high regard. The current exhibition has been extraordinarily successful not only from the point of view of attendance and sales but also because the interest has been so intense. We are particularly happy that the young generation of artists, collectors, and visitors expresses such great enthusiasm for the paintings on view and Marin's work in general. After thirty-two years in this field, I am convinced that as long as each new generation expresses the intense interest that I mentioned, the artist is assured of a permanency in art history. And there seems to be no question whatsoever about the work of John Marin.

I hope to have the privilege of seeing you when you are in New York and please do not hesitate to call on me if there is any additional data you require.

Sincerely yours,

EGH:ph

Enclosures cc to Ed. Gallagher

prior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.



*Respectfully,  
J. Jones*

February 19, 1959

Mr. E. V. Hansen, Adjuster  
Western Adjustment and Inspection Company  
American Building 852-A Ave. N.E. (on return envelope)  
Radar Rapids, Iowa

Dear Mr. Hansen:

As you requested, I am enclosing a photostat of the framer's estimate, together with a copy of the estimate for restoration.

I trust this data will help toward concluding the settlement of the claim.

Thank you for your courtesy.

Sincerely yours,

Enclosures (2)

not to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 19, 1959

Mr. Lloyd Goodrich, Director  
Whitney Museum of American Art  
29 West 54th Street  
New York 19, N. Y.

Dear Lloyd:

Although I mentioned the matter to Jack Barr this afternoon,  
I thought I'd pass on the information to you as well.

During the past few weeks I have received a number of letters,  
telephone calls, and visits from collectors in various parts of  
the country -- including quite a few "Friends of the Whitney  
Museum." Whether or not these collectors owned examples by Caesar,  
Grogs, Knaths, and Battner, they all expressed great indignation  
about the reviews which appeared in The Arts and in ARTNEWS in  
connection with your exhibition of FOUR AMERICAN EXPRESSIONISTS.  
Not only were the reviews derogatory as such but, allowing for  
the personal taste of the reviewers, it is well understood that  
the editors in both instances gave some indication of their wishes  
regarding space and attitude. That an important show held in an  
important museum, devoted as it was to four artists each represented  
with a large body of work, should be given a single paragraph in  
one magazine and a derisive review, equally angled, if longer, is  
really shocking and I must agree with the collectors that they are  
justified in their indignation in which I join them heartily.

Of course we all recognize it is outside your realm and that you,  
too, must be infuriated, but I thought I should pass on the infor-  
mation for what it is worth. And so, I hope you do not mind my  
writing to you about this.

My best regards.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 8-8787

## CONTRACT

February 20, 1959

The Martha Berrien Studio  
52 West 16 Street  
New York 11, New York

*Such*  
The Martha Berrien Studio is to reproduce an original painting by Stuart Davis entitled "Standard Still Life #1, 1958". The print surface is to be slightly smaller in dimension than the original and will carry pertinent information as to full title, medium, date and place, and the credit line reading "Courtesy of The Downtown Gallery, New York". *will appear below.*

*Belmont*  
The edition is limited to 300 copies.

Twelve (12) gratis copies of the print will be given to The Downtown Gallery.

The print shall be marketed at \_\_\_\_\_

The Martha Berrien Studio shall pay the artist the advance royalty amounting to 2 1/2% of the retail price on the full edition.

Royalties will be paid directly to Stuart Davis.

It is agreed that a proof will be submitted to both the artist and gallery for approval before publication.

BY: \_\_\_\_\_  
Gallery

BY: \_\_\_\_\_  
Artist

ACCEPTED: \_\_\_\_\_

DATE \_\_\_\_\_

*from "Reproduction" is to appear on the actual print surface  
letter in ink  
screen or  
relief from*



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3767

## CONTRACT

February 20, 1959

The Martha Berrien Studio  
57 West 16 Street  
New York 11, New York

The Martha Berrien Studio is to reproduce an original painting by Stuart Davis entitled "Standard Still Life #2, 1958". The word "Reproduction" is to appear on the actual print, appearing either in silk screen or in etched form. Such pertinent information as full title, medium, date and size, and the credit line reading "Courtesy of the Downtown Gallery, New York" will appear below.

The edition is limited to 300 copies.

Twelve (12) gratis copies of the print will be given to The Downtown Gallery.

The print shall be marketed at \_\_\_\_\_.

The Martha Berrien Studio shall pay the artist the advance royalty amounting to 25% of the retail price on the full edition.

Royalties will be paid directly to Stuart Davis.

It is agreed that a proof will be submitted to both the artist and gallery for approval before publication.

BY: Edith Gregor Halpert  
The Downtown Gallery, Inc.

BY: Stuart Davis  
Artist

ACCEPTED: Martha Berrien

DATE: March 1, 1959



rior to publishing information regarding sales transactions,  
essentials are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
by the publisher (50 years after the date of sale).

College Art Journal

INDIANA UNIVERSITY

College of Arts and Sciences

BLOOMINGTON, INDIANA

February 20, 1959

DEPARTMENT OF FINE ARTS

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I am delighted to have the three photographs of the Orozco  
lithographs and will use all of them with the proper credit lines  
with this article. It should appear in our Summer issue.

With kindest regards,

Sincerely yours,

*Henry R. Hope*

Henry R. Hope  
Chairman

HRH:jjj

# THE COLUMBUS GALLERY OF FINE ARTS

COLUMBUS 15, OHIO

February 20, 1959

The Downtown Gallery  
32 E. 51 st St.,  
New York, N.Y.

Dear Sirs:

Attn. Business Office

I would like a clarification of a collect express shipment which you sent on February 4, 1959, charges of \$2.35, for 25 copies "ABS for Collectors of American Art".

Is it customary to send book material by express? The majority of small orders, for our Sales Desk are sent by Parcel Post, thereby reducing the cost of shipping. Shipments by express do not leave much margin for profit on sales.

In the future we would appreciate orders, such as above, if they are sent parcel post, adding the postage to the invoice.

Yours very truly

*Delight Smith Hill*  
Delight Smith Hill  
Executive Secretary

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



TELEPHONE RE 6-3541

TELETYPE OC 370

217 FIDELITY NATIONAL BUILDING

OKLAHOMA CITY 2

February 20, 1959

Miss Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

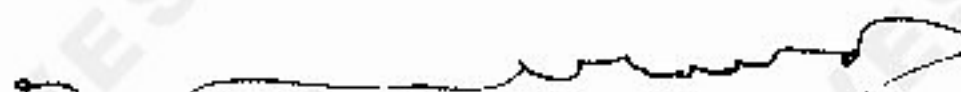
Dear Miss Halpert:

Sorry, these are not it. But thank  
you for sending them.

I wonder if you would give me the  
price of "East River 1910" and "Fantasy, Small  
Point, Maine, 1914" which you have in the  
catalog, if they are for sale.

If you will just put the prices on  
this card and put it in the mail, it will be  
quite satisfactory. That's the sort of drawing  
I want to get eventually.

Sincerely,



Archibald C. Edwards

ACE:pm

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 50 years after the date of sale.

Prof. MARIO FULLONI  
Scultore  
STUDIO: VIA MARGUTTA 51 - ROMA  
ABIT.: VIA CECILIO STAZIO 25 - TEL. 346854

S P A TT.  
DOWNTOWN GALLERY  
32 EAST 51 ST.

NEW YORK

*MB  
Pl. mite  
only American*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Gent.mo Direttore,  
mi permetto inviare alcune fotografie di mie sculture in bronzo, perchè  
ne prendiate visione; ciò al fine di fare una Mostra nella V/ Galleria, se  
è compatibile con i V/. impegni, e se i miei lavori sono di V/. gradimento.  
Sono uno scultore Romano, ed ho fatto i miei studi a Roma all'Accade-  
mia di Belle Arti, e a Parigi dove ho anche fatto due Mostre Internaziona-  
li. Partecipo da molti anni alle maggiori Esposizioni: la Quadriennale d'Ar-  
te, la Mostra Internazionale di Scultura di Carrara, la Biennale d'Arte Sa-  
cra di Novara, ed altre numerose, tra cui le Mostre di microscultura in bronzo.  
Ho eseguito sculture per Edifici Pubblici, e sono insegnante da quattordici  
anni nel Liceo Artistico di Roma.

Se siete d'accordo per organizzarmi una Mostra nella V/ Galleria, Vi  
sarei grato farmi sapere le condizioni, la probabile data o periodo adatto  
e insomma ogni dettaglio utile a tal fine; a mia volta Vi dirò che dispo-  
niamo immediatamente di cinquanta bronzi da 5 inches a 32 inches già su basi.

Vogliate gradire i miei ringraziamenti, con la speranza di ricevere  
quanto prima un V/. cortese riscontro

Ossequi e saluti

*Mario Fulloni*

ROMA, 20 Febbraio 1959

P.S. Segue busta con n°10 fotografie, che pregherei restituire, se  
non interesseranno. Grazie.

*Ret  
ordinary mail*



35 EAST WACKER DRIVE  
CHICAGO 1, ILLINOIS

RANDOLPH 8-8780

ALLEN KANDER AND COMPANY

1625 EYE STREET, N.W.

WASHINGTON 8, D.C.

NATIONAL 8-1990

PLEASE REPLY TO WASHINGTON OFFICE

60 EAST 42ND STREET  
NEW YORK 17, N.Y.

MURRAY HILL 7-4242

February 20, 1959

Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attn: Mrs. Edith G. Halpert

Dear Mrs. Halpert:

Mr. Kander has been away for several weeks; but he  
has asked me to advise you that a check will be sent  
to you on Monday, March 2nd.

Very truly yours,

*Mrs. Ruth Redding*  
(Mrs.) Ruth Redding  
Secretary to Mr. Kander

rr/hs

prior to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is correct and the dealer's sale.

February 20, 1959

Mr. Jack Lawrence  
229 East 52 Street  
New York, N. Y.

Dear Mr. Lawrence:

The current market value on the painting you requested  
is listed below:

Abraham Rattner	Moses Composition #2	1958
35 1/2 x 46	Oil	\$6500.

Sincerely yours

RM:la

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
by the published 50 years after the date of sale.



rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
published is true, and the date of sale.

ELEANOR LEMAIRE · 29 WEST FIFTY-SEVENTH ST. · NEW YORK 19

C O P Y February 20, 1959

TO: Mr. Thomas J. Carneese, Vice Pres.  
and General Manager  
Ted Bates & Company

RE: Attached Invoice

We enclose for your attention the following invoice:

2/7/59 The Downtown Gallery, Inc. \$30.65

The above invoice has been checked and approved and is  
now ready for payment by you.

ELEANOR LEMAIRE

Louis Britz

LB/sp

Enc.

cc: The Downtown Gallery, Inc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DALLAS PRATT, M. D. · 222 EAST 49 ST. · NEW YORK 17

● ELDORADO 5-6337

February 20, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter suggesting that I visit your gallery to have a further look at some of your folk painting and sculpture. I have shown your letter to Mr. John Judkyn who is chiefly concerned in forming the collections for the American Museum in Britain.

Mr. Judkyn is leaving for England in a few weeks and at the present time is concentrating his efforts on the search for panelled rooms. However, he has your suggestion in mind, and if we later decide to buy more in the folk art field than is at present our intention, he will certainly be in touch with you.

Sincerely yours,

*Dallas Pratt*  
Dallas Pratt

DP:css



# Promenade

Promenade Magazines, Inc., 40 East 49th Street, New York 17, N. Y. • MUrray Hill 8-4755

February 20, 1959

Please send all releases and photographs to two  
new - as of this date - editorial assistants:

Miss Carolyn Caggine

Joseph Jankow

Miss Betsy Holland, Ramon Rustia and Miss Irma  
Egan are no longer with PROMENADE.

The writer would like to continue to receive  
those press releases you now send me.

Sincerely,

*OK*  
*Clarissa de Villers*

Clarissa de Villers  
Editor

CdeV:d

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ROBERT F. ROSENSTIEL

718 SOUTH BROADWAY  
LOS ANGELES 14, CALIFORNIA

February 20, 1959

Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

I am writing regarding an Art Show which is being held by Westland School of this City on May 1, 2, and 3 of this year.

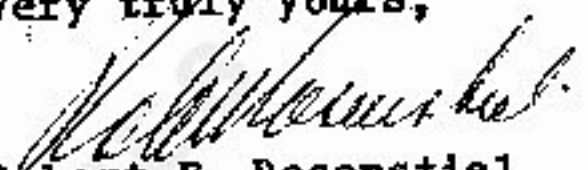
This is the second show held by Westland School, the first being held last year. In the 1958 show, we confined ourselves to local artists; included were William Price, Rico Lebrun, Lee Mullican and Inez Johnson. The sales from this show were approximately \$4,800. There were no auctions of any items.

This year we would like to extend the show to some representative Eastern artist and would like to know if we could get from your Gallery a work each by John Marin, Ben Shahn, and Georgia O'Keefe. We would like works of under \$600.00.

Please advise packing, shipping and insurance costs and if you would be interested in having your artists participate in this show. There would of course, be compensation to the Gallery for anything sold. Our arrangement with local Galleries is a split commission.

I can assure you that this show is of high professional caliber. Last year we had over 1,500 people seeing the show in three days and expect more this year. I would appreciate hearing from you at your earliest convenience.

Very truly yours,

  
Robert F. Rosenstiel

RR/et

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Downtown Gallery -

Tuesday  
February 20, 1959

Dear Edith:-

I do hope you are well and also  
had a good year 58. I've not been up to  
N.Y. for many months.

I want you to give all  
important data to my friend Kenneth  
Sawyer on life of John Marin - As you  
are aware Kenneth is VERY ULTRA MODERN -  
in his TASTE - But he has great appreci-  
ation of John Marin Works, he considers him  
U.S. 1st international recognized artist  
who painted line in U.S. after his studies  
in Europe. Sargent, Cassatt and  
Whistler line abroad.

Kenneth Sawyer wants all data  
research of John Marin he is (preparing)  
Writing <sup>Publisher, NY</sup> (in Book) Critical Study  
of John Marin <sup>FOR</sup> so let him have all  
pertinent information. He is a par-  
excellant writer and excellent flow of  
~~literary~~ ability. Thanks. Sincerely,  
Ed

send direct to MR KENNETH SAWYER - BROOKLANDVILLE  
MARYLAND





*Mrs. Edith Halpert*  
*Commissioner*  
 Davenport Municipal Art Gallery

120 WEST FIFTH STREET  
 DAVENPORT, IOWA

February 21, 1959

FRED L. RAY, PRESIDENT  
 PHILIP S. ADLER, VICE-PRESIDENT  
 HENRY H. NEUMAN, VICE-PRESIDENT  
 H. M. HETTINGER, SECRETARY  
 HELEN PLAMMAN  
 DAVID D. PALMER  
 CHARLES BOOKER  
 BURDICK H. RICHARDSON  
 JAMES M. CHAMBERLAIN

ELIZABETH NOELLEN GERKEN  
 DIRECTOR  
 MILDRED WEIR  
 ASSISTANT TO THE DIRECTOR

Mrs. Edith Halpert  
 32 East 51st Street  
 New York 22, New York.

Dear Mrs. Halpert:

Thank you very much for your letter of February 17, 1959. I am afraid I made a rather feeble effort to get the Weber "Acrobats" when I was in New York. I don't feel that I would be justified in asking you to take it away from another exhibition. Musical themes will most certainly fit into our "recreation" category. In fact we have little in this area. The Weber "Orchestra" painting would, therefore, be very acceptable if you can spare it.

Mr. John Marin has notified us that we may have "Green Sea;" "Rocks and Boat;" "Cape Split," "Maine, 1940;" by MARIN (John, Jr.) instead of the other MARIN which had been designated.

The only additional data needed is the sales price of each work, what discount on sales to us or to purchasers from the outside?

In appreciation again of your gracious assistance.

Very sincerely yours,  
*Elizabeth M. Gerken*  
 Mrs. Elizabeth M. Gerken, Director  
 DAVENPORT MUNICIPAL ART GALLERY

P.S. I am enclosing a copy of this letter for John Marin, Jr. Will you kindly give it to him for his file. *I liked that Weber, but I was a little hesitant - to ask for it really!*  
*E. M. G.*

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[1959]

Earle Grant

2922 Nichols Street, San Diego 6, California

Feb 21

Dear Edith -

Your very warm letter  
came the 13<sup>th</sup> and we loved  
it; and impatiently awaited  
the photographs. We like  
both Marins. In black & white  
I like the 1910 New York one  
in your leaflet better than  
this 1910 Bridge but that  
one is gone and I think  
this one is very fine and  
may be even more interesting  
in colour. I want it!



I suppose it is suitably framed (2)  
or was it tucked away in the vault  
unframed? We appreciate your  
Museum price \$1400; and it will go  
to the Fine Arts, after we enjoy it  
for a time. The other - after the  
Income Tax ordeal is over in April  
I may consider it as a gift  
this year to the Gallery. With the  
price to me of \$2500 I'd like  
to know what appraisal you  
could get on it which would stand  
up if I am able to swing it  
after April 15th? Fine Arts does  
not own a Zellerin water color -  
Art Center in La Jolla has one



Given by Fred Loh - do you know  
it or Uln. Loh? I think this  
1941 one "Cape Split and  
Boat" is a good Gallery.  
Example to give a

The last water color  
sent us - not by you, had its  
glass broken and the paper  
damaged - Railway Express  
is very careless in the West.  
So want your packers to do  
a good job. As I asked you  
before on the Weber if you  
can prepay it, and bill us later  
we have less trouble at this  
End.



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Earle Grant

2922 Nichols Street, San Diego 6, California

(4)

Some days I think I might  
like to see New York again  
but I was so miserable the  
last time, two years ago,  
or more, after the accident  
on the ship and disliked  
the town and hated the  
New Weston - I do not know  
where I would sleep.  
I do not give a damn about  
the threats any more - the  
exhibitions I enjoy  
And seeing you would be something.

in 1912

with my



Feb. 21

[1959]

GEORGE L. K. MORRIS  
LENEX, MASS.

Dear Edith, -

Thanks for the Stuart Davis list as graded by him. I'd already sent it off, (and I don't think the order so very different from mine.)

I see he told you - as he noted to me - that ~~that~~ he did not want the Suggenheim one to go. That makes only 16 from which to choose, so I'm a bit worried that we may not get the requisite 10 from that number. If not, - I'll

have to ask for a refill.

I wrote Dortha Greyer-as soon as she gets a few favorable responses to let me know, and I'll send photos. (She wanted them right away, but I don't see how we can send them before we know what's going to be in!)

Nice to see you last week  
as ever

Les. L-K.



Living Frederick Burton, M. R.  
A. B. M. S. F. A. A. P. F. A. G. P.

Feb. 23, 1959

Dear Edith:

After some "soul searching" we are going to return that beautiful Marine that Larry had you send out. We liked it very much but our decision was based on certain considerations.

First, we would be stretched a bit financially but mainly it would keep us out of the 'market' for a while.

Second, the 'market' I am referring to is some special purchases we would like to make because we would not give up a good painting without due consideration. We would like to acquire a Homer drawing or water color and an Eakins drawing. Now, we know that they aren't always available just for the asking but if some come your way would you please let us know. We are definitely in the market if they are good and the price is within our reach. It is with some reluctance that we send this Marine back-- I hope that we are wise.

Thank you for the letter and information.

I also got a wonderful letter from Mr Shahn. It may be of interest to him that I wrote to Mr. Oppenheimer and explained to him about the purchase of this drawing. He wrote back and said that he had heard about the drawing and would appreciate a photo of it (which I have sent out). As you can also see, I am my own poor typist.

Sincerely,

*LB*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Gallagher  
Monday  
February 23, 1959

Downtown Gallery -

Dear Edith:-

Many thanks for your splendid  
cooperation, your nice letter and copy of the one  
you sent Kenneth Sawyer. I do hope you  
are well and best of health.

Sincerely,  
Ed.



per L.A.  
February 23, 1959

Mr. Hermann Warner Williams, Jr.  
The Corecoran Gallery of Art  
Washington 6, D. C.

Dear Mr. Williams:

At the request of Mr. Max Weber, the enclosed bill  
for cartage of one of his paintings is being for-  
warded to you.

Very truly yours,

Margaret M. Babcock

MMB/pb

Great Neck Station Co., Inc.

91 Cutler Hill Road Hunter 2-0700  
Great Neck, L.I. 114.

2/19/59 12.00 to DG

"Please submit this bill  
to the Corecoran Gallery  
M.W.

"Sestini work" "

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# CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

# SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1250 FEB 23 PM 1 00

MA037 PD AR=SAN ANTONIO TEX 23 1034AMC=  
MISS EDITH HALPERT=CARE DOWNTOWN GALLERIES  
32 EAST 51 ST=

WISH TO PURCHASE O'KEEFE "IN THE PATIO" AND O'KEEFE  
"PINK AND YELLOW HOLLYHOCKS" ALSO WOULD LIKE THE  
EPSTEIN MADONNA IF AVAILABLE LETTER FOLLOWING WITH FIRST  
PAYMENT BEST TO YOU FROM US BOTH=  
MRS EVERETT H JONES=2



THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

1959 FEB 23 PM 1 47

*MV*  
UJ-NEW YORK  
RECEIVED  
CRO TO MVD  
IN REMARKS

1959 FEB 23 PM 10 35

KL NEW YORK

*Fined*

902 + file

ABRAHAM MELAMED, M. D.  
ABRAHAM MARCK, M. D.  
JOHN M. MCGUIRE, M. D.

486 EAST WISCONSIN AVENUE  
MILWAUKEE 2, WISCONSIN  
BRADWAY 1-4428-4430

CLINICAL RADIOGRAPHY, RADIOTHERAPY AND NUCLEAR MEDICINE

23 Feb. 1955

Miss E G Halpert  
Downtown Gallery  
New York, N. Y.

Dear Miss Halpert:

Thank you very much for the  
information re. Weber. We are herewith  
returning your photograph.

We may be in New York  
next month and will drop in to  
speak with you then.

Sincerely yours,  
Brennemann, J. S.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
concerns the date of sale.



Brooklandville, Maryland  
February 23, 1959

Dear Mrs Halpert,

First, please accept my sincerest thanks for your most helpful and encouraging letter. I look forward to receiving the catalogue for the Memorial Exhibition, which I regret to say I did not see, being in Paris at the time. It will be invaluable to my research.

John Marin was the first American artist of whom I was aware. That was nearly twenty-five years ago, and my enthusiasm for his work remains constant. He was in a very real sense the first American painter--that is, the first painter whose contribution to world art could have been made by no one but an American. But this is a point only of subsidiary interest; what is more important is the depth of that contribution. When a publisher approached me with the proposal that I do a short book on Marin, I hesitated because I felt strongly that the subject demanded something longer. At the same time, my own eagerness to write something on the man and his art outweighed other considerations. Fully realizing that I shall be unable to do justice to his contribution, I undertook the book, which I hope will be accurate and perceptive, if far from definitive.

I would very much like your advice in the matter of reproductions --I am permitted eighty, sixteen in full color. My own feelings in the matter are that the oils have been neglected. Therefore, I should like at least half of the plates to be of the oils. In selecting them, your advice would be not only deeply appreciated, but crucial to the quality of the book. Whatever suggestions you might make will be carefully attended.

Again, my best thanks for your kindness and concern.

Yours very sincerely,

Kenneth B. Sawyer  
Kenneth B. Sawyer

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.



PM  
note No -

Feb. 23, 1959

Wauventown Gallery

Dear Sirs:

We have a picture  
done by William  
Bradford in 1898.

His signature & date  
is on it. It is an  
Arctic scene.

done on white satin  
with black ink about  
15 by 27 inches, in good  
condition.

If interested let us  
know the value of  
it. Others are interested  
but want to contact  
others. Yours Truly  
Mrs. Vergil Smith over



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Address

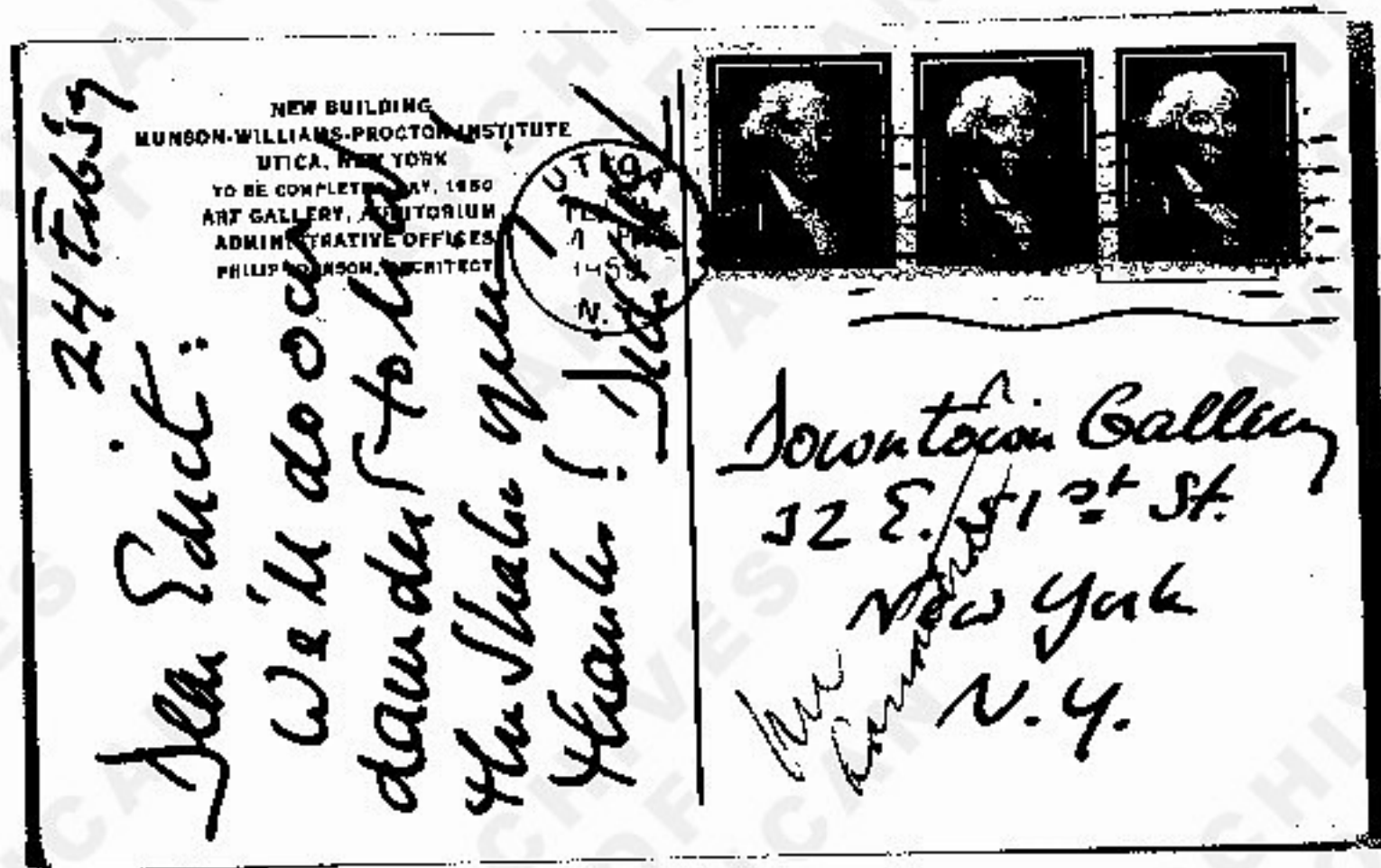
Mrs Virgil E. Smith

120 S Maple

Fredericktown

Mo.

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THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

February 24, 1959

Dear Edith:

In connection with a contemporary American exhibition which we are planning for next season, would you please send me photographs of recent work of Jonah Kinigstein.

Yours sincerely,



Frederick A. Sweet  
Curator of American Painting and Sculpture

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# BETH SHOLOM

LEWIS HEICKLEN	President
MORTIMER J. COHEN	Rabbi
RABBI NAHUM WALDMAN	Educational Director
SEYMOUR SCHWARTZMAN	Cantor
MEYER KUNSKY	Executive Director

6707 Wissahickon Avenue  
Philadelphia 19, Pennsylvania  
February 24, 1959

Edith Gregor Halpert  
The Downtown Gallerie  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

Thank you for your reply to my letter to Mr. Shahn.

We would be delighted to have a print of "The Alphabet" if it is agreeable with you and Mr. Shahn. Of course we would have it fully insured. I will pick it up, providing it is not too large to carry. Will you please send me the size of the print, and let me know if it is framed or unframed, and the selling price.

Please inform me when it will be convenient to pick up the print.

Very truly yours,



Shirley Bornstein  
(Mrs. N. Herman Bornstein)  
Chairman - Art Committee

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Davenport Municipal Art Gallery

120 WEST FIFTH STREET  
DAVENPORT, IOWA

February 24, 1959

FRED L. RAY, PRESIDENT  
PHILIP D. ADLER, VICE-PRESIDENT  
HENRY J. NEUMAN, VICE-PRESIDENT  
H. N. MEYERHOLZ, SECRETARY  
HELEN FLAHERTY  
DAVID D. PALMER  
CHARLES BOONICK  
BURTON N. RICHARDSON  
JAMES M. CHAMBERLIN

ELIZABETH MOELLER WEIR  
DIRECTOR  
WILHELM WEIR  
ASSISTANT TO THE DIRECTOR

Mr. John Marin, Jr.  
THE DOWNTOWN GALLERY, INC.  
32 East 51st Street  
New York 22, N.Y.

Dear Mr. Marin:

Thank you very much for the receipts of February 19, 1959 confirming the list of bans to be made to our SPORTS AND RECREATION PANORAMA EXHIBITION. We will advise Budworth's to collect the material between the dates of March 4-6, 1959. Upon receiving the material we will sign and return one of the receipts to you. Thank you very much for your courtesies.

Sincerely yours,

DAVENPORT MUNICIPAL ART GALLERY

By

*Wilhelmed Weir*

Mrs. John Weir

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published in the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 24, 1959

Mr. George Friedland  
Palm Beach Towers  
Palm Beach, Florida

Dear Mr. Friedland:

As you requested I am sending you photographs of the three most recent paintings by Ben Shahn. These, as you will note from the enclosed catalogue, are to be included in his one man show comprising paintings and drawings produced since his last exhibition in the gallery - 1955. You will note also that these are the only paintings not borrowed for the occasion. The prices are listed below:

Poem of Ecstasy	1958	Tempera	\$6000.
Late and Molecules	1958	Ouache	2500.
After Titian	1959	Tempera	6000.

Unfortunately we have no color transparencies and the black and white photograph merely indicate the over all design. All three pictures are quite different in palette and since your collection is such a personal one, perhaps it will be very difficult for you to make a selection under the circumstances.

While we are always very happy to send out paintings on approval so that the collector might have the opportunity to judge them in the background of his own home in juxtaposition with other works of art in his collection, it is impossible to do so when a special exhibition is current. We cannot make any reservations of pictures on view as it is very unfair to those who visit the exhibition. I am sure that you understand our position and the need for such a policy.

I deeply regret that your trip to Palm Beach made it impossible for you to drop in. I have always been most eager to have one of our artists included in your collection.

I hope that you have a very pleasant stay in Palm Beach -- and look forward to hearing from you.

Sincerely yours

SGM:

Leo S. Guthman

February 24, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I got your note, along with Peter's, with the invitation for Ben Shahn's party next Monday.

I am leaving for Florida midnight Wednesday for a business meeting. If I can cut this trip short, don't be surprised to see me in New York. You have given every place but the address, but I take it that it is at the Gallery. You know, any reason like this is a very good excuse for me to see you, so I will try.

Fondly,

*Leo*

2629 South Dearborn Street  
Chicago 16, Illinois

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MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Office of the Director

February 24, 1959

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your nice letter of the 19th. I was grateful for your criticism of the Dove labels and I know that Mr. Maytham took it in good part. The labels were retyped the next day with dates and there is no doubt that this gives the exhibition greater meaning. I was unaware of this omission. Mr. Maytham was simply following a pattern we had used once before; so your criticism was most helpful.

I am glad you liked the installation which was entirely Mr. Maytham's work. I will be glad to send your appreciative comments to him.

We have enjoyed the show very much indeed and it has aroused a great deal of interest and enthusiasm here. We do want to acquire a Dove --- and I hope it will be this year!

Alas, I cannot get to New York before your Marin show closes, but the next time I am in town I want to come and see you anyway.

With all best wishes and my regrets at missing your visit and William Lane's.

Sincerely,

Perry T. Rathbone  
Director

PTR:nm

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

53 STATE STREET  
BOSTON 9, MASSACHUSETTS

February 24, 1959

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York City, New York.

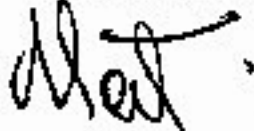
Dear Edith:

I am planning to be in New York this coming weekend. Could you have luncheon with me on Saturday, the 28th. I will stop in at the Gallery between one and one-thirty.

I am very disappointed that I cannot stay for the opening of the Ben Shahn exhibition but I have to be home Monday night.

It will be wonderful to see you.

Affectionately yours,



Nathaniel Saltonstall



JEAN DOMINIQUE VAN CAULAERT  
300 EAST 87TH STREET, N. Y. PLAZA 9-6087

February 24, 1959

Downtown Galleries  
32 East 51st Street  
New York  
New York

Dear Sirs:

Please pardon me for this liberty which I am taking in writing you this letter. However, I wonder if it would be possible for you to grant me a few moments of your time.

I am a French painter who has had the good fortune to reside in your country for a short period of time. I have for the past ten years devoted myself to the field of research in a new field of painting, and as a result have developed an entirely new medium and technique of expression.

To the best of my knowledge this technique has never been used or placed upon a canvas, and I would like your valued opinion as to its appeal and potentiality.

I believe that this method will give rise to a new school of thought in painting, and I wonder if you would like to have part in the inception of this revolutionary movement.

Permit me to say that I would deeply appreciate hearing from you and would like to arrange to show some of these paintings to you at your convenience.

Thanking you, and with kindest personal regards, I am,

Sincerely yours,

*J.D. van Caulaert*

Jean Dominique Van Caulaert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

L. ARNOLD WEISSBERGER  
180 EAST 86 STREET  
NEW YORK

February 24, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York City

Dear Edith:

Herewith copy of a letter I have written to  
John Baur at the Whitney Museum, and also  
a Bankers Trust Company check in the amount  
of \$1000. as further payment for "THE FAMILY".

Warm regards.

LAW:LL  
encl.

A large, stylized handwritten signature, likely of L. Arnold Weissberger, written in dark ink. The signature is fluid and expressive, with a long, sweeping horizontal stroke at the bottom.

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 50 years after the date of sale.



**WEISSBERGER & FROSCH**

**ATTORNEYS AT LAW**

**L. ARNOLD WEISSBERGER**

**ABRAHAM F. FROSCH**

**CORPORATE ATTORNEYS, N. Y.**

**120 EAST 58TH STREET**

**NEW YORK 23, N. Y.**

**PLaza 6-0800**

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. It cannot be established after a reasonable search whether an artist or purchaser is living. It can be assumed that the information may be published 60 years after the date of sale.

**February 24, 1959**

**Mr. John I. H. Baur  
Whitney Museum of American Art  
22 West 54th Street  
New York 19, New York**

**Dear Mr. Baur:**

**Thank you for your letter of February 3rd with respect to the William Zorach retrospective exhibition at the Whitney Museum next fall.**

**It would be a pleasure for me to lend you "THE FAMILY" for the exhibition and the subsequent tour. It is certainly one of Mr. Zorach's finest pieces and one of the great pieces of sculpture of our day.**

**May I add an expression of my gratification that you are having a Zorach exhibition. In honoring one of the greatest living American artists, the Whitney Museum does honor to itself.**

**With all good wishes I am**

**Cordially yours,**

**LAWELL**

**cc: William Zorach  
Mrs. Edith Halpert**



L. ARNOLD WEISSBERGER  
120 EAST 56 STREET  
NEW YORK

February 24, 1939

Mr. René D'Harnencourt  
Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mr. D'Harnencourt:

As a member of the Museum, and as a collector of contemporary art, I should like the privilege of five minutes of your time for a personal explanation of two of the recent acquisitions - "White Numbers" by Jasper Johns, and "Instruction" by Stankiewicz.

I assume that you, as Director of the Museum, have a concept of art and that works acquired under your aegis comport with that concept. After intensive examination of these creations by Johns and Stankiewicz on several visits, I am unable to make them comport with any concept of art that I have known. I can see in Mr. Johns's work only a series of nicely painted numbers, and Mr. Stankiewicz's work suggests nothing so much as a Singer sewing machine pulled apart.

If these efforts are indeed intended seriously as art, my conclusions would be patently frivolous. Perhaps I suffer from a blind spot or inadequate inculcation into the significance of works of this nature. In the hope that you would be good enough to enlighten me, I have taken the liberty of writing to you.

Cordially yours,

LAW:agg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published in the absence of a direct sale.





WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

February 24, 1959

GERTRUDE V. WHITNEY, FOUNDER  
FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH  
Director

JOHN I. H. BAUR  
Associate Director

ROSALIND IRVINE  
Curator

MARGARET McKEILLAR  
Executive Secretary

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

I am sending you shortly by messenger all of the Zorach drawings which I borrowed to study. I have divided them into two packages - one of things which we will use for the show and the other of things which we will not. They are labeled accordingly on the outside.

The drawings for the show will need to be rematted and framed and shown to Zorach for titles and dates. Also, the following two should be photographed, if possible, as I would like very much to reproduce them in the catalogue and the book:

Two Figures. 29 1/4 x 20.

Edna St. Vincent Millay. 22 1/8 x 15.

I am most grateful to you, as always, for your wonderful cooperation.

Yours sincerely,

*Jack*  
Associate Director

JHIB:pw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Albert D. Angell, Jr.  
7 Somerset Ave.  
Chatham, N. J.

Edith G. Halpert  
32 East 51 St.  
New York 22, N. Y.

Dear Mrs. Halpert:

Last June I sent a snapshot of a painting which I have. You were in Europe at the time.

I enclosed information concerning this painting with the snapshot. If you do not have my former letter, I shall be glad to give you any further details.

Are you interested in this painting? Your name was given to me by Mary Black at the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg, Virginia.

The painting is in very good condition and done in 1848. Size is 29" by 21" approximately.

Thank you for any information you can give me.

Very truly yours,

Lois F. Angell

February 25, 1959

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



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# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

February 25, 1959

Dear Edith:

The 19th Annual Exhibition of the Society for Contemporary American Art will be held at the Art Institute from April 23 through May 24 of this year. One work from the Society's exhibition will be chosen for purchase, to be presented to the Art Institute's permanent collection.

Mr. and Mrs. Melvin Brorby have submitted as their choice a painting by Abraham Rattner called EVENING LANDSCAPE which is 35 x 46 inches in size and priced at \$3,200. In the event that this painting is sold while on view at the Art Institute, a commission of fifteen percent will be deducted from the sales price.

Will you please let me know immediately if we may surely count on this work for the exhibition? If it is available, arrangements will be made with Budworth to have it collected between March 25 and 27. They will then pack and ship the picture to reach us by April 13.

If the painting is to be insured in transit, kindly let me know the amount of insurance to be placed on it. All expenses will be assumed by the Society.

Sincerely,

*Katharine Kuh*  
Katharine Kuh  
Curator of Painting and Sculpture

Mrs. Edith G. Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

P.S. Will you be good enough to let me know the date of execution of Rattner's Evening Landscape?

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published for the purpose of sale.

AUSTIN COLLEGE

FOUNDED 1849  
SHERMAN, TEXAS

ART DEPARTMENT

February 25, 1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We are overjoyed with the prospect of your sending us two paintings to exhibit here at Austin College. It is very kind of you and we appreciate this gesture of cooperation.

Please send us the charge for the insurance on the paintings while they are away from your gallery and ship them to us "Collect" via Railway Express or however you deem best. We shall return them to you "Prepaid" of course.

If it is convenient for you, we should appreciate paintings of John Marin and Abraham Rattner, respectively. If paintings by these artists are not available to us, we would like a Georgia O'Keeffe. The inclusive dates we should like to show them here is April 10 through April 24, 1959..., that is, if it can be arranged to your liking.

Thank you very much.

Sincerely yours,



Patric Shannon

PS:pm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information given is reliable.



Dear Miss Halpern.

Do you have any American Folk Art for sale in your gallery - or if not - could you tell me where such art is carried.

Would you please put me on your mailing list - Thank you -

Mrs. E. Gresson  
Berry Hill Rd, Syosset, NY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GRAND  
ST



THIS SIDE OF CARD IS FOR ADDRESS

New York Downtown Gallery  
32 E 51  
Nye



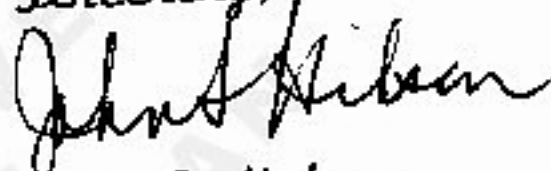
John S. Hilson  
120 Broadway  
New York 5, N. Y.  
February 25, 1959

Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Dear Sirs:

Here is my check for  
the Sheeler Painting "California  
Industrial".

Sincerely,

  
John S. Hilson

JSH/lc

rior to publishing information regarding sales transactions,  
dealers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

February 25, 1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I'll be in New York during March, at which  
time I can talk with you about Dr. Melamed.

Sincerely yours,

*Edward*

Edward H. Dwight  
Director

EHD:mp



JOSEPH L. TUCKER  
1830 BOATMEN'S BANK BUILDING  
ST. LOUIS 2, MISSOURI

February 25, 1959

The Downtown Gallery  
32 East 51st. Street  
New York 22, New York

Attention: Mrs. Halpert

Dear Mrs. Halpert:

The Marin watercolor reached my office yesterday, and when we opened it we noticed that it had not been re-framed in accordance with your intention as expressed in your letter of February 17.

This was a considerable disappointment, and we have concluded to return the painting which we are doing today.

Yours very truly,

*Joseph L. Tucker*  
Joseph L. Tucker

JLT:mb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# DIE RELIGION IN GESCHICHTE UND GEGENWART

3., völlig neu bearbeitete Auflage in Gemeinschaft mit

HANS FHR. v. CAMPENHAUSEN, ERICH DINKLER, GERHARD GLOEGE and KNUD E. LÖGSTRUP

herausgegeben von

KURT GALLING

REDAKTION

The Downtown Gallery  
32 East 51 Street  
New York 22 /N.Y.//USA

Tübingen, den 26. Febr. 1959  
Wilhelmstraße 18  
Telefon 2841 Dr. Wer./We.

Sehr geehrte Herren!

Für Ihre Übersendung der drei erbetenen Vorlagen mit Werken von Abraham Rattner möchte ich Ihnen vielmals danken. Die Vorlagen wurden von mir Herrn Prof. Grohmann zugeleitet, der mir jetzt mitteilt, daß er die Pietà bei den Abbildungen zu seinem Artikel "Malerei und Plastik" in unserem Handwörterbuch bringen wolle. Demgemäß erlaube ich mir, die Reproduktion der Pietà zu behalten. Ich möchte Sie nun höflichst bitten, unserem Verlage J.C.B. Mohr (Paul Siebeck) die Rechnung für die Vorlage zugehen zu lassen. Bei der Veröffentlichung in unserem Handwörterbuch wird selbstverständlich in geeigneter Weise angegeben werden, daß The Downtown Gallery uns die Vorlage zur Abbildung überlassen hat. Dürfte ich Sie noch um Auskunft bitten, wo sich das Original der Pietà befindet. Ist meine Annahme richtig, daß es sich bei Ihnen befindet?

Die beiden anderen Vorlagen (Höb und Kreuzigung in gelb) darf ich Ihnen in der Anlage mit Dank zurückreichen. Die Einrisse bitte ich entschuldigen zu wollen; sie ließen sich trotz aller Vorsicht nicht vermeiden, da, wie noch ersichtlich, die Vorlagen an dem Briefumschlag festklebten.

In Erwartung Ihrer Rechnung und der Antwort auf meine Frage betreffs des Originals der Pietà und mit nochmaligem Dank für Ihre Unterstützung bin ich

Ihr sehr ergebener

Dr. Wulfred Gutsch.

J.C.B. MOHR (PAUL SIEBECK) TUBINGEN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.





## Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

February 26, 1959

Dear Edith:

The Division of Art cordially invites you to attend the opening of a retrospective exhibition of work by Edwin Dickinson. This will be held at the University Gallery, 857 Commonwealth Avenue, Boston at 8:30 p.m. on Friday, March 6, 1959.

Immediately following the opening there will be a reception for Mr. and Mrs. Dickinson at the home of Dr. and Mrs. Jost J. Michelson, 253 Marlborough Street, Boston at 10:30 p.m.

We are honored to present the work of this distinguished American artist, and look forward to your presence at these events.

Sincerely yours,

David Aronson, Chairman  
Division of Art

R.S.V.P.

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# JANNEY MACHINE Corporation

*Production Machining - Designers and Builders of Special Machinery - Aircraft Fabricators*

438-444 MEMPHIS STREET

PHILADELPHIA 25

GARFIELD 6-2323-4

February 26, 1959

Mrs. Edith G. Halpert  
Downtown Gallery  
Thirty Two East Fifty First Street  
New York, N.Y.

Dear Edith:

Many thanks for your kind invitation to the Preview Reception for Ben Shahn on Monday, March 2nd.

Unfortunately I've a previous appointment for that day which I can't break, otherwise I'd love to come.

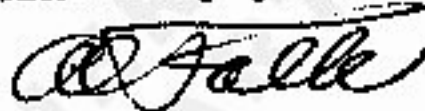
Cec is in Florida with her sister, and I'm sure she will regret missing your showing and seeing you.

I'm hopeful of getting into New York in the near future and when I do I'd like to make an appointment with you to discuss the weathervanes.

I've several ideas which might be made productive either using the hammer blocks as they are or by adapting to some other function.

Kindest regards from Cec and myself.

Sincerely yours



A. C. Falk

ACF:ms

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from the desk of  
SYLVAN LANG

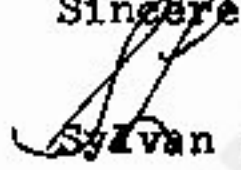
February 26, 1959

Dear Edith:

Talked to our museum director, John Leeper, on the telephone the other day, and he advised that you were sending us a transparency of a new Sheeler and were giving us the first opportunity to acquire same.

Looking forward with great anticipation to receiving it, I am,

Sincerely,

  
Sylvan Lang

SMITH COLLEGE  
DEPARTMENT OF ART

THE HULLYER ART GALLERY

NORTHAMPTON, MASSACHUSETTS

February 26/59

Dear Mrs. Halpert,

Many thanks for the  
information about those three  
paintings and their present owner-  
ship. I shall change the credit  
lines accordingly in the next  
edition.

And I wish very much that I  
could accept the gallery's invitation  
for Ben Shahn's pictures, but cannot  
get down to New York at that time.  
But for that also, my thanks.

Yours sincerely  
Oliver Hartman

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JEAN DELAUNAY  
DIRECTOR

# COUNTY OF LOS ANGELES

LOS ANGELES COUNTY MUSEUM

EXPOSITION PARK  
LOS ANGELES 7, CALIFORNIA

C. F. GERRING  
ASSISTANT DIRECTOR

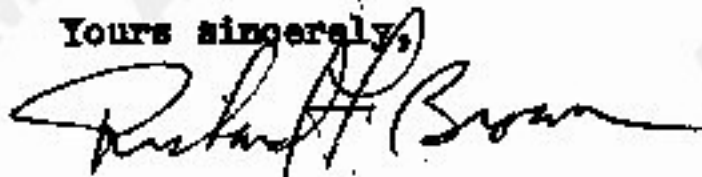
February 26, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, N. Y.

Dear Mrs. Halpert:

Thank you very much for your kind invitation to the Preview and Reception for Ben Shahn on March 2nd. I am afraid that I will not be able to make it, but, I extend my very best wishes to you and the artist nevertheless.

Yours sincerely,



Richard F. Brown  
Chief Curator of Art

RFB:gp

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Feb. 26 '59.

BRE S. HOILES  
843 CARTERET AVENUE  
TRENTON 8, NEW JERSEY

Dear Mrs. Halpert -

Enclosed is photograph of The  
1938 Pippin 26½" x 72", on plywood.  
There are light streaks - not any damage  
to the paint.

I bought it from a dealer who received  
it from a man who got it in 1946 from  
a "swanky" New York apartment whose  
occupants were moving. The dealer phoned  
Mr. Pippin at once to find out about the  
painting and was told it seemed to him he  
remembered doing something like that but to  
send him a photograph. He said when "Carlin"  
got hold of him he wouldn't let him do any.



thing but primitives. The day he would have received the photograph he died.

Could "Clifford" pick this up for us? I would give him also the primitive on glass I spoke to you about and another pencil sketch signed Hoyer. Just notify me about the time he will arrive.

Sincerely,

Bee E. Hoiles

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LEE S. HOILES  
843 CARTERET AVENUE  
TRENTON 8, NEW JERSEY

Feb. 27, 59.

Dear Mrs. Halpert —

Here is the background report you requested on the three pieces brought to you this week.

The Homer head was found in a small New Jersey antique shop. The Dickinson was from a small collector's estate. The Allston was from a private estate in Ohio.

In Three Hundred Years of America, Painting there is a sort of fantastic track scene by Allston — I picked up (in a small antique shop by the way) a small



oil, unsigned, which seemed to be rather similar in treatment and subject. May be you'd like to see it.

I think I'm going to be able to get a large Thomas Cole oil, forest scene with mountains in the distance and Indian wigwams on the shores of a lake. I doubt whether you would be interested in this but you might be able to refer me to the gallery that deals in <sup>such</sup> Hudson River School items.

Sincerely,

Lee S. Hoiles

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from the office of Otto Preminger

February 26, 1959.

Mr. Preminger is, unfortunately, on the West Coast at this time and will not be back in New York until June. Therefore, he cannot accept your kind invitation to the Preview Reception for Mr. Ben Shahn on Monday, March 2nd. I know he will be very disappointed, because he is a great admirer of Mr. Shahn's work.

The Downtown Gallery,  
Thirty-two East Fifty-first Street,  
New York City, N.Y.



EDMUND T. PRICE, L.H.D.  
CONSULTANT  
BUSINESS ADMINISTRATION-INDUSTRIAL RELATIONS  
5059 HARBOR DRIVE  
SAN DIEGO 5, CALIFORNIA

February 26, 1959

*Chg address*

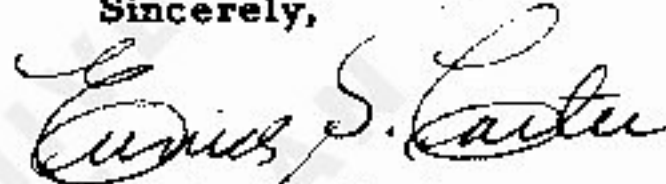
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Gentlemen:

Inasmuch as Mr. Price has retired  
from Solar Aircraft Company, will you kindly  
remove his name from your mailing list as given  
on the attached cover.

Thank you for your courtesy.

Sincerely,



Eunice S. Carter  
Secretary to  
Edmund T. Price

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DEPARTMENT OF

ART

College of Fine and Applied Arts

University of Illinois, Urbana

February 26, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The paintings by Stuart Davis and Sheeler have arrived. The Davis in good condition, and the Sheeler also, but only by the slimmest of chances, for the box which Budworth used for shipment had a cover of only 1/8" plywood which had been crushed through by the corner of some heavy object. This had broken through the cardboard backing of the picture, slightly denting the canvas. On looking at it this morning I find that the dent seems to have stretched out and is hardly visible.

I consider this shipment to have been poorly crated, as a sturdier box would have prevented this almost ruinous accident.

We are of course quite unhappy about the Shahn which Mr. Green would not lend. His name is listed in the catalogue among collectors who have lent to the show, the painting is listed and reproduced, and in the essay foreword, Allen Weller has referred to it. We realize that this is through no fault of yours, and we do appreciate your kindness in getting another one for us.

The catalogue is just off the press, and a copy has been sent to you. I hope you will find it of interest.

Aside from chronic difficulties related to our present facilities (soon to be relieved) we are opening on Saturday night with an invited group for a preview, and a formal opening on Sunday.

This type of exhibition seems to become increasingly difficult to do for a number of reasons, and sometime I should like to discuss the matter with you.

One more question: I feel that we should have a work by Sheeler in our collection. As you know our funds for acquisition at this time are \$7500.00. For my own private information, I would like

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Box 368  
Edith Halpert



Mrs. Edith Halpert

-2-

February 26, 1959

to know what price you could let us have on this canvas. I think our greatest regret in this show is the fact that we cannot buy the Weber. Are there any new gouaches from him yet?

With thanks and best regards, I am

Sincerely,

*C. V. Donovan*

C. V. Donovan  
Director of Exhibitions

10%

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information has been published by the artist or the dealer.

AMHERST COLLEGE  
*Amherst, Massachusetts*  
DEPARTMENT OF FINE ARTS—MEAD ART BUILDING

Feb. 27, 1959

Dear Edith Halpert -

I wish I could join  
you at the Ben Shahn  
opening. Thank you for  
your kind invitation.  
Good luck with the Show.

Sincerely yours,  
William A. Darr

due to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
he published 60 years after the date of sale.



February 27, 1959

Mrs. Katharine Kuh  
Curator of Painting and Sculpture  
The Art Institute of Chicago  
Michigan Avenue at Adams Street  
Chicago 3, Illinois

Dear Katharine:

It was good to hear from you.

Yes, we have a record of the Ratner selected by Mr. Brerby and I am very much impressed with the fact that he has submitted to you all the pertinent data about size and price. We shall be very glad to allow a commission of 15% in the event of purchase or sale as a transaction in Chicago always pleases us especially.

I hope you will approve the choice of the specific painting. It will be available for Budworth on the dates specified. A consignment invoice is enclosed indicating the insurance, et cetera.

Incidentally, Leo Guttman selected a Weber gouache and I was not sure whether the Society's exhibition is limited to oils or whether all media are acceptable. If the latter, I shall send you the data immediately. Won't you please let me know.

I hope to see you in New York in the very near future.

My very best regards.

Sincerely yours,

EGH:pb

Enclosure

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 50 years after the date of sale.

February 27, 1959

Mrs. M. Herman Bornstein  
Chairman - Art Committee  
Beth Shalom Congregation  
Fischman Memorial Auditorium  
Foxcroft and Old York Roads  
Elkins Park 17, Pennsylvania

6707 Wissahickon Avenue  
Philadelphia 19, Pa  
(typed  
on envelope)

Dear Mrs. Bornstein:

For your information, "The Alphabet" by Ben Shahn measures 24 $\frac{1}{2}$  x 40 $\frac{1}{2}$   
and the price is \$45.

Because of limited storage space, we do not frame any of the prints  
and it is customary for these to be shown in exhibitions "as is"  
placed on the wall under a sheet of glass.

Won't you let us know in advance when you are planning to come in  
for the pickup.

Sincerely yours,

EGH:pb



February 27, 1959

Mr. Alain G. Boissonas  
Fine Arts Conservation Laboratories, Inc.  
305 East 47th Street  
New York 17, N. Y.

Dear Mr. Boissonas:

For months we have been attempting to collect insurance on a damage suffered in transportation of a painting by Max Weber. Although the figure will be more — than afraid — than I estimated, I would very much appreciate a letter from you (in duplicate) quoting the special price of \$90. for repairing *SAHRATH* by Max Weber which was returned to us from the University of Iowa with a number of chips in the paint surface.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

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February 27, 1939

Dr. Irving Frederick Barton  
26912 York Road  
Huntington Woods, Michigan

Dear Irving:

Thank you for your letter.

Please do not hesitate to return the Marin painting which we sent to you and which Larry seemed to like tremendously. Since we have practically no New York paintings left in our collection, we are not unhappy about your decision. The current exhibition has been a truly fantastic success with the result that we are now reaching the point where we are now unable to supply the demand and are doling out Marin paintings rather reluctantly.

Much as I would like to be of assistance to you Homer and Eakins are out of our field. With the exception of William Harnett who was revived by this gallery, we concentrate entirely on Twentieth Century art and have no occasion to work outside of that territory. There are other galleries much better equipped and I shall keep my ear to the ground in the hope of recommending something specific to you.

Of course I am very delighted about the correspondence which you have had with Shahn and Oppenheimer. I hope all this adds to your pleasure.

My very best regards.

Sincerely yours,

EGH:pb

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## DANISH INFORMATION OFFICE

*An Agency of the Danish Government*  
588 FIFTH AVENUE  
NEW YORK 36, N. Y.

February 27, 1959

Downtown Gallery  
(Att: Mrs. Edith G. Halpert)  
32 E. 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

With reference to my talk with your Gallery this morning  
I take pleasure in returning to you the following six drawings by  
Ben Shahn:

	<u>No.</u>	<u>Title</u>
Drawing	355	Bull
"	198	Arch of Triumph 1953
"	363	Louis Armstrong with Trombonist and Minstrel 1956
"	126	Desk and Chairs 1949
"		Bicycle art 1950 (forsikret vaerdi)
Watercolor		Alphabet 1957 (forsikret vaerdi)

Thank you for your cooperation which helped so much in making the  
Copenhagen Cartoonist Exhibition representative and successful. I can  
tell you that the papers spent pages on the event which was visited by  
a great number of people.

I had hoped to be able to send you a catalogue of the Exhibition  
but the copies sent seem to have gone astray in the mail. Instead I  
enclose copy of the Danish Foreign Office Journal No. 29 with a double  
page on the Exhibition. If there are any copies left in Copenhagen I  
shall send you one later on.

Will you kindly receipt the enclosed copy of this letter and return  
it to me.

Thank you again

Sincerely yours,

*Knud Skrivergaard*  
Knud Skrivergaard  
Asst. Press Attache

KSk/lrt

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Dear Mrs. Halpert,

I received your letter today and thank you.  
Mr. Freeman will be in N-Y. the end of this month  
and would like to see you, if you have any  
Stuart Davis to show him. Please advise me  
before Jan. 24<sup>th</sup> and if possible, send me a  
photograph, if you should receive any pictures  
by then.

Yours truly,

Mrs. Stanley Freeman  
709 No. Beverly Dr.  
Beverly Hills, Calif.



February 28, 1959

Mrs. Stanley Freeman  
709 North Beverly Drive  
Beverly Hills, California

Dear Mrs. Freeman:

Thank you for your note and the check enclosed.

Needless to say, I am delighted that you are so pleased with the Davis that you recently acquired. I agree that it is one of his outstanding examples and while small in dimension is very large in content. Nothing makes us happier than a "happy client."

Sometime in the near future would you be good enough to return the transparency so that we may have another copy made of it for our records. I promise to return it to you before you move to your new home. It must be quite a relief to finally achieve a permanent haven.

My best regards to you and Mr. Freeman.

Sincerely yours,

ESM:pb

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sidney gerber

7933 overlake drive

bellevue, washington

feb. 27th. [1959]

AIRMAIL

The Downtown Gallery  
New York City  
32 E. 51st St.

Dear Mrs. Halpert,

We received the C.S. Price painting o.k. and understand you sent the Weber direct to Max Weinstein.

Would you please mail us back the folder of water colors by Leon Applebaum.

You can send it to us or to Leon.

His address is 2213 Everett Ave. North  
Seattle, Wash.

If the museum of Mod. Art really want one of his pieces, it is fine, but I don't want you to buy one just to please me because I am a customer of yours. I am under no strain to do anything for this boy. My wife thought he had a lot of talent, but we hardly know him personally, so please consider it solely on a professional basis.

The painting we recd from you is fine. I don't know how Max likes the Weber water color, as I have not had a chance to talk to him since.

With best regards

*Sidney Gerber*

*Thanks for taking all the trouble  
with the water color folder.*



February 27, 1956

Mr. Walter H. McBride, Director  
Grand Rapids Art Gallery  
230 Fulton Street East  
Grand Rapids 3, Michigan

Dear Mr. McBride:

Thank you for your note.

We shall indeed be very glad to place Mr. Mc Inerney on our mailing list and are now sending him the announcement of the Shahn exhibition. We are very proud of the catalogue which had already been mailed to you and which we hope will remain an important document in American art. I certainly hope that you will have occasion to see the exhibition.

My best regards.

Sincerely yours,

RCH:pb



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Mr. Earle Grant, 2022 Nichols Street, San Diego 6, California

**Mr. Earle Grant**, 2022 Nichols Street San Diego 6, California

Dear Earle:

I am so happy that we have resumed our correspondence as it is always a joy to hear from you -- aside from any business negotiations.

The very remarkable painting of New York dated 1910 was very poorly framed and it was sent out to be appropriately embellished with linen and silver. We hope to get it within the next few days when it will be shipped to you. I shall be glad to ship for consideration CAPE SPIT AND BOAT, 1941, as I mentioned in my previous letter. This, too, is being reframed so that this remarkable picture is shown off to advantage. My friendly advice is to snap up both of these as we will have to succumb sooner or later to the enormous price jump current in all the other galleries although I am very much opposed to the idea. My feeling has been and remains that paintings should be owned by people who love them and should eventually appear in public collections where a great many people can share the enjoyment. I know how generous you are and therefore made these special prices for you. Of course, I can give you much higher valuations after six months and do so honestly as these are far more valuable than the prices indicated.

Unfortunately we cannot prepay the charges, such as we would like to (and this is not financial greed), because the express company has no facilities for weighing the crate on our premises. We will, however, make sure that the packing is so foolproof that the expressman cannot crush the glass.

Incidentally, James Foster, the director of the Santa Barbara Museum was in today and went to pieces about the Marin exhibition. If and when you decide to send one of the pictures to Santa Barbara, he will swoon with joy. It is too bad that museums have such small funds for purchases but with the new gimmick permitting collectors to make gifts to museums while enjoying life use of the pictures is helping all the institutions throughout the country and making the gifts equally advantageous to the donors. We are becoming a very cultured nation.



**Mr. Earle Grant**

- 2 -

February 27, 1968

Of course I resent your prejudice relating to the city of New York. It is really a very nice place and your accident on the boat should not be blamed ~~on this noble town~~. I agree with you that the New Weston is a ghastly place to stay in and would suggest that on your next visit you pick the Gladstone Hotel on 52nd Street just east of Park Avenue. The rooms are modern, the food is excellent, and it is just what is called a stone's throw from this address. Besides, I ~~have~~ have an excellent cook and I would adore nothing more than having you and Pliny break bread with me whenever you wished to do so. I ~~adore~~ seeing you and Pliny. My love to you-all.

13:17:26 13:17:46

It is recommended that the following be added to the list of persons who are to be interviewed in connection with the investigation of the above mentioned case.

**E G H I J K L M N O P Q R S T U V W X Y Z**

**Enclosure**

4370

[illegible]

...the country and making the cities empty - the cities are becoming a very quiet place.

rior to publishing information regarding sales transactions, teachers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



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February 27, 1959

Mrs. E. Greason  
Berry Hill Road  
Syosset, New York

Dear Mrs. Greason:

Thank you for your card.

Indeed we have a very comprehensive collection of American Folk Art including paintings and sculpture in all media, and while we specialize in material of museum quality we occasionally make sales to private individuals.

Referring to the former, we made up the bulk of the Mrs. John D. Rockefeller Collection now in Colonial Williamsburg, contributed largely to the Shelburne Museum Folk Art Division, the Karolik Collection, the Garbisch Collection, et cetera, as well as a large group of art museums throughout the country. Thus, we do not make a practice of advertising public exhibitions. For this reason we send out few notices but shall put you on the mailing list for the occasions when exhibitions are held at the gallery.

Should you be in New York at any time, please do not hesitate to call on us. I shall be glad to show you a record of the examples we have available.

Sincerely yours,

EGH:ph



AF A  
February 27, 1959

Mr. Robert Hallock  
Hattertown Road  
Newtown, Connecticut

Dear Bob:

Thank you so much for sending me the envelope bearing the stamp commemorating the 100th anniversary of Oregon Statehood. I congratulate you — and am very happy to have it in my archives.

I think you will be pleased to learn that we are getting somewhere in connection with the weathervane book. You will have some news within the next few weeks and will of course be consulted in relation to the projected plans.

My best regards to all the Hallocks.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

February 27, 1959

Mr. John S. Hilson  
120 Broadway  
New York 5, N. Y.

Dear Mr. Hilson:

Thank you for your check in payment of CALIFORNIA INDUSTRIAL  
by Charles Sheeler.

We shall hold the picture here awaiting your instructions for  
delivery to Greenwich. Incidentally, would you agree to its  
inclusion in the ART:USA exhibition to be held at the Coliseum  
early in April or would that interfere with your plans? Sheeler  
and we promised three paintings for the exhibition and since we  
have none available, we are asking New York owners for their  
cooperation in making it possible for Sheeler's representation  
in this show. Won't you please let me know whether you are  
agreeable to this arrangement. Otherwise we shall place the  
painting in our vault until you advise us of the delivery date.

Thank you for your courtesy.

Sincerely yours,

EGH:pb



*Paul Lamb*

February 27, 1959

Edith Gregor Halpert  
32 E. 51st St.  
New York 22, N. Y.

Dear Edith:

I am sorry for the delay in answering your letter of the 17th.

It will be satisfactory to me for you to place the Guys with Parke-Bernet. I appreciate your efforts in getting rid of them and will leave it to your judgment as to what price to place on them if that's the way you do it. In other words, anything you do will be satisfactory to me.

I haven't been in New York since I retired from active practice, inasmuch as my trips there were practically always in connection with railroad law work, so there is no longer any occasion for me to get there with my expenses paid. I know you rarely get to Cleveland, but if you ever do I will be very glad to have you stay with us.

Sincerely,

*Paul*

Box 7461 Cleveland 30, Ohio.

Notes to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 50 years after the date of sales.

February 27, 1959

Mr. Milton Lowenthal  
1150 Park Avenue  
New York, N. Y.

Dear Mickey:

Going through my old records, I found the consignment made out to The American Federation of Arts for an exhibition entitled "In Memoriam" which included a painting by Gaglielmi, TOTEM AND BRIDGE, dated 1952.

Also, according to our records, we had written to the Federation requesting that the painting be shipped to you at the close of the exhibition, since it is your rightful property. Won't you please let me know whether this has been received, so that I may file all the correspondence, et cetera. A self-addressed card is enclosed for your convenience.

Sincerely yours,

EGH:pb  
Enclosure

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*PK note thank you*

February 27, 1959

*4 pictures rec'd*

Mr. Fred Maxwell  
Maxwell Galleries  
551 Sutter Street  
San Francisco 2, California

Dear Mr. Maxwell:

On February 9th, you wrote stating that you sent a number of pictures formerly loaned to you by James Vigoreno. We have been looking forward to receipt of the pictures mentioned, but to date no shipment has arrived from you.

Won't you be good enough to check with the express company or whatever transportation service you used to ascertain what happened to the pictures. We shall be most grateful to you.

And thank you so much for the invitation to visit your galleries. I shall be delighted to do so when I am in San Francisco.

Sincerely yours,

EGH:pb

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POL

PCL

February 27, 1959

Mr. William K. Holmnerney  
2000 SanLuRae Drive SE  
Grand Rapids, Michigan

Dear Mr. Holmnerney:

At the suggestion of Mr. Walter H. McBride, we are sending you a catalogue of our forthcoming exhibition and will hereafter send you notices of all of the shows held at the gallery.

When you are next in New York I hope you will pay us a visit. It will be so nice to meet you.

Sincerely yours,

EGH:pb  
Enclosure

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.



February 27, 1959

Mr. Richard Davis, Director  
The Minneapolis Institute of Arts  
201 East 24th Street  
Minneapolis 4, Minnesota

Dear Mr. Davis:

I thought I should let you know that we have agreed to lend the Epstein sculpture of Christ entitled MAJESTAS to the Munsen-Williams-Preston Institute which organized an exhibition of Religious Art and was very eager to include this fine sculpture. The pick-up date is March 5th. I wrote you about this on February 17th and am repeating myself at this time to ascertain whether we may send it to this exhibition with a sales price or whether you still have the sculpture under consideration.

Please forgive me for following up the matter. This is no attempt to pressurize a sale, as you must know.

My very best regards.

Sincerely yours,

ECMapb

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February 27, 1950

Mr. Richard B. K. McLanathan, Director  
Munson-Williams-Proctor Institute  
310 Genesee Street  
Utica 4, New York

Dear Dick:

Several days ago -- in answer to your letter of February 17th -- we sent you our official consignment invoice supplying all the information you requested in connection with the loans for your forthcoming exhibition of Religious Art.

Subsequently, the painting by Horace Pippin entitled MAGIC MOUNTAIN was sold to Dr. Ralph A. Jassar. It need not be credited accordingly in the catalogue, but it will have to be insured for the full value and shipped directly to him at the following address when the exhibition ends:

3417 Warden Drive, Philadelphia 20, Pennsylvania.

I hope this will be satisfactory to you. Isn't it awful the way American art sells these days. In any event, we kept our promise and sent you everything you asked for.

My best regards.

Sincerely yours,

EGH:ph

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February 27, 1959

Professor Frank Seiberling  
School of Fine and Applied Arts  
The Ohio State University  
Columbus 10, Ohio

Dear Professor Seiberling:

Your letter addressed to George Braziller was referred to us as  
agents for the artist.

The drawing referred to on page 83 is the property of Mr James S.  
Schramm, whose address is 2700 South Main Street, Burlington, Iowa.  
I would suggest that you write to Mr. Schramm directly for his  
permission to reproduce this drawing, although I am quite sure  
that he will agree.

Will you also be good enough to credit the reproduction as follows:

Courtesy of The Downtown Gallery  
after the name of the owners, as we share in the copyright.

Sincerely yours,

ECM:pb

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

February 27, 1959

Mr. Sidmore Farnes  
The Flat  
1 Ilchester Place  
London W 14, England

Dear Sid:

I cannot tell you how pleased I was to receive your letter and also to learn that you are very happy in your new occupation.

How fortunate you are to find an apartment — or shall I say a flat — right in London and have an opportunity to travel as you do. It must be a very stimulating experience although the idea of setting up so many publishing firms internationally is rather overwhelming.

Our life here continues to be hectic at a highly accelerated pace although our physical position is quite static. I am very curious to know whether the interest in art as you see it during your travels compares to any degree with that in the United States. It is really extraordinary and I am a dead pigeon at the end of each day.

Under separate cover I am sending you a catalogue of the current exhibition together with one of our forthcoming event and if you wish me to do so, I shall continue sending you catalogues in the future to keep you au courant with our activities. And I hope that you will keep us informed as well.

I hope you complete setting up all your firms and will come back to our fold once again. It will be wonderful to see you.

With affectionate greetings, I am

Sincerely yours,

ESL:pb

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THE INSTITUTE FOR ADVANCED STUDY  
PRINCETON, NEW JERSEY

SCHOOL OF MATHEMATICS

February 27, 1959

Dear Mrs. Halpern,

Thank you for the invitation to attend  
the preview reception for Ben Shahn. We  
shall be pleased to come.

Yours,

David Pines

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contributors are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published (50 years after the date of sale).

February 27, 1959

Mr. Robert F. Rosenstiel  
718 South Broadway  
Los Angeles 14, California

Dear Mr. Rosenstiel:

Thank you for your letter.

I think your idea is an excellent one and I should very much like to cooperate with you. However, we have no paintings by the artists mentioned within your price limitation of \$600. The only artist who would fit into that category -- and not with paintings -- is Ben Shahn who has produced a number of silkscreen prints in black and white and in color. These are marked at figures ranging from \$35 to \$175. They are unframed but can be placed under glass. If you should be interested in the latter, we can arrange to send several examples for your exhibition. The commission we allow in all such instances is 10%. Please let me know your wishes in this matter.

Sincerely yours,

EGH:pb

*Sent letter  
RFR  
3/1/59*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 27, 1969

Mr. Kenneth B. Sawyer  
Brooklandville, Maryland

Dear Mr. Sawyer:

I was very glad to hear from you and to learn that you are engaged in writing a short book on Marin.

Of course I shall be very glad to cooperate with you and if you will arrange for a visit to the gallery — which I think would be imperative under the circumstances — you will have occasion to see a good many of his paintings and also the record books we have in our file. These include an almost complete set of photographs of paintings by Marin, clippings, and other material. From these I am sure you will be able to select the specific which you would like to have reproduced in color as well as those chosen to appear in black and white.

Please let me know when you plan to be in New York. I shall be at your service.

Sincerely yours,

EGL:ph

For information regarding sales transactions,  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

February 27, 1959

Miss Jeri Walsh  
Assistant to  
Mr. Tom Slick  
National Bank of Commerce Building  
San Antonio 6, Texas

Dear Miss Walsh:

Thank you for your letter.

Before Miss O'Keeffe left for a trip to India, she asked us to straighten out her accounts and automatically our bookkeeper sent a statement to Mr. Slick for the amount due — \$3800. Evidently I forgot to advise Miss O'Keeffe that there was a "note" for that sum dated 1961, as I did not recall that this note was dated three years after the date of purchase. I am sorry for the error and perhaps I shall write to Mr. Slick in the near future asking whether he can expedite the payment if he can — in part or whatever is convenient for him. If not, I shall abide to our original arrangement.

Sincerely yours,

EGH:pb

due to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.



February 27, 1959

Mrs. Lilly Weil Jaffe, Curator  
Temple Emanu-El Museum  
Arguello Boulevard and Lake Street  
San Francisco, California

Dear Mrs. Jaffe:

It was very good of you to send me the photographs of installations in your letter regarding your desire for a Ben Shahn exhibition.

The series you mentioned would be most difficult to assemble, as the drawings were sold individually over a period of years and it would require a tremendous amount of work and the consent of a number of collectors as well as the corresponding expense to gather this material for an exhibition.

At the moment it seems utterly impossible to organize any kind of an exhibition of Shahn's work. If you will refer to the enclosed catalogue of an exhibition which opens on March 3rd, you will note that all but three paintings were borrowed from museums and collectors. However, if the dates you have in mind are August, September, or October, perhaps by that time Shahn will have produced sufficient additional work to make a show possible. All we have at the moment is a group of silkscreen prints in black and white and in color. I doubt whether this would be sufficient to represent an artist of his stature.

May I suggest that you write me again before the end of June when the gallery closes for the summer and I shall let you know what will be available at that time.

Sincerely yours,

EGH:pb

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February 27, 1959

Mr. Justin K. Thannhauser  
12 East 67th Street  
New York, N. Y.

Dear Mr. Thannhauser:

As you no doubt recall, Mr. Tom Slick became the proud possessor of a painting by Picasso which I chose for him — and as you know he is very happy with this acquisition.

He is about to move into his new home and asked me to obtain for him an insurance valuation for this picture. Would you be good enough to send me the figure you consider appropriate for this purpose now that such extraordinary figures have been reported in the various sales during the past two years.

I shall be most grateful for your cooperation.

And, my very best regards to Mrs. Thannhauser and you.

Sincerely yours,

EGH:ph

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purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.



February 27, 1959

Mr. Otto Wittmann, Director  
The Toledo Museum of Art  
Toledo, Ohio

Dear Mr. Wittmann:

It was with great pleasure that I received the announcement of your appointment as director of The Toledo Museum of Art.

I hope we will have occasion to cooperate with you in your future plans concerned with American art.

My very best regards.

Sincerely yours,

EGB:pb

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# COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD & GROVE AVE. - RICHMOND, 20

27 February 1959

## COLLECTORS' RECEPTION:

Following the pleasant custom of some of America's leading art organizations, the Virginia Museum plans to institute a Reception for the persons who make purchases from its biennial Virginia Artists exhibitions, to honor these wise and generous supporters of contemporary art in our State. The first Collectors' Reception will take place in the Museum's galleries containing the 1959 Virginia Artists exhibition, from 3:30 to 5:30 P.M. on Friday, March 13 - a few hours before the Official Preview of the display that evening.

The occasion also will give those attending a rare opportunity to continue their collecting by making selections before the 1959 exhibit is opened to the public. Refreshments appropriate to this gay moment will be served, and charming ladies of the Museum's Council will be present to assist with new acquisitions.

For this inaugural Reception only, the Museum desires to offer the same privilege of private selection to its Members - provided each Member attending agrees to make at least one purchase from the 1959 exhibition.

Each of the 154 objects in the display, of course, has been carefully selected by a jury of nationally recognized art experts. Prices for the fine paintings, prints, crafts, sculpture, etc., range from \$5 to \$1,500, with the majority of the items most modestly priced.

Please use the enclosed postage-free card to obtain your pair of complimentary tickets to this first Collectors' Reception. I know you will enjoy both the gala event and the art object you acquire at it.

Sincerely yours,

*George Cole Scott*  
George Cole Scott, Chairman  
Trustees' Accessions Committee

Enclosure

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February 27, 1969

Mr. Joseph L. Tucker  
1830 Boatmen's Bank Building  
St. Louis 2, Missouri

Dear Mr. Tucker:

I am so sorry that our shipment of the Marin was made before your letter arrived requesting that we have it reframed before sending it on approval. I hope you do not mind. No doubt you and Mrs. Tucker can judge it in its present state and if you should decide to acquire it, an allowance will be made for the reframing in St. Louis (\$50.), or it may be returned to us to have the matter attended to as I suggested on February 17th. The current exhibition of Marin's work has created such tremendous interest and correspondingly high attendance that our established "efficiency" slipped very badly. I hope you will forgive us for this oversight.

I regret to state that the Demuth painting will no longer be available. It is too bad that you did not communicate with us earlier as I was quite convinced that you had lost all interest in both pictures and frankly did not expect the "Tree Abstraction" to be purchased so promptly from the exhibition in which it was included.

I hope that we have a more favorable transaction on your next visit to New York.

Again, I want to tell you how much I enjoyed meeting you and how sorry I am that our rapport with St. Louis is not up to par.

Sincerely yours,

EGH:pb

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February 27, 1959

Mr. Max Weinstein  
344 McGilvera Boulevard  
Seattle 2, Washington

Dear Mr. Weinstein:

Obviously our letters crossed.

As you no doubt gathered from my letter and the consignment invoice, the drawing was sent to you on approval before you wrote advising me that you intended to purchase it. I presume that your subsequent letter was an indication of your desire to retain this very fine example of Weber's work.

Won't you please let me know your decision in the matter. Incidentally, the terms you suggested in your correspondence are entirely satisfactory to us, as it is not essential to make an immediate payment in full. We are very glad to let you decide on the arrangements covering the period of a year in instalments or whatever you find more desirable.

I hope to hear from you regarding the matter.

Sincerely yours,

EGH:pb

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February 27, 1959

Mr. L. Arnold Weisberger  
120 East 56th Street  
New York, N. Y.

Dear Arnold:

You are a doll.

It was so sweet of you to write as you did to Baur of the Whitney Museum. These poor characters always get nasty notes, if any, and frequently have difficulty in obtaining works of art for exhibition. To get the latter and a letter of commendation is probably an experience unique in the annals of the museum field. It also helps the artist and I am most grateful.

I hope to see you on Monday at our party.

And so, cheerio.

Sincerely yours,

EGH:pb

February 27, 1959

Miss Margaret McKellar  
Executive Secretary  
Whitney Museum of American Art  
24 West 54th Street  
New York 19, N. Y.

Dear Miss McKellar:

In referring to the receipt of paintings and sculpture for the exhibition "The Museum and Its Friends," I note that we made a serious error in the price of the Georgia O'Keeffe painting entitled FROM THE PLAINS II. The figure should be \$8000. and the insurance \$4500.

Will you be good enough to make the correction on your records, in the event that anyone makes inquiries -- and also for the insurance.

Many thanks for your courtesy.

Sincerely yours,

EGH:pb

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AF A

February 27, 1959

Mrs. Richard Black, Curator  
Abby Aldrich Rockefeller Polk Art Collection  
Williamsburg, Virginia

Dear Mrs. Black:

Thank you for your letter.

The gallery activities are becoming more and more hectic and while we are delighted that so many people are "mad about art" it is becoming more and more difficult to sustain one's energies and certainly to answer one's correspondence.

However, I shipped the weathervane of "Horse and Rider" to Williamsburg a few days ago and am now enclosing our on-approval invoice. Unfortunately, the watercolor of the family has already been sold, together with many other exhibits in the show. Confidentially, the purchaser of the family was Mrs. Stephen Clark for her private collection which will eventually go to her husband's museum. The Shaker drawing, as I mentioned, is something that I cannot part with, as I feel very strongly it should be retained with my furniture to complete the collection which will be given to some institution at some future time. Should I find another example, you will be No. 1 on the list, needless to say. I was so amused with your Sealberg story.

It will be a pleasure to see you again and I look forward to your call.

My best regards,

Sincerely yours,

ECM:pb

Enclosure

February 27, 1959

Mrs. Francis Lincoln Smith  
Publicity Director  
Worcester Art Museum  
Worcester 8, Massachusetts

Dear Mrs. Smith:

As you have occasion to know, no doubt, Worcester is not "dripping" with collectors of American art, but I am very glad to enclose a list of collector-residents in the vicinity who, I know, will be very happy that this new activity is taking place nearby.

I am delighted indeed that the staff has expressed enthusiasm in the idea of the exhibition. Please let me know whether there is anything I can do to be of service.

Sincerely yours,

EGH:ph

Enclosure

*Goldman - Commentary*  
*Brown*  
*Marshall*  
*Stone*  
*Care*

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February 28, 1959

Mrs. Virgil E. Smith  
120 South Maple  
Fredericktown, Missouri

Dear Mrs. Smith:

In response to your inquiry concerning the Arctic scene on white satin, Mrs. Halpert has asked me to let you know that this gallery would not be in the market for this picture.

Thank you for thinking of us.

Sincerely yours,

Margaret M. Babcock

MMB/pb

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